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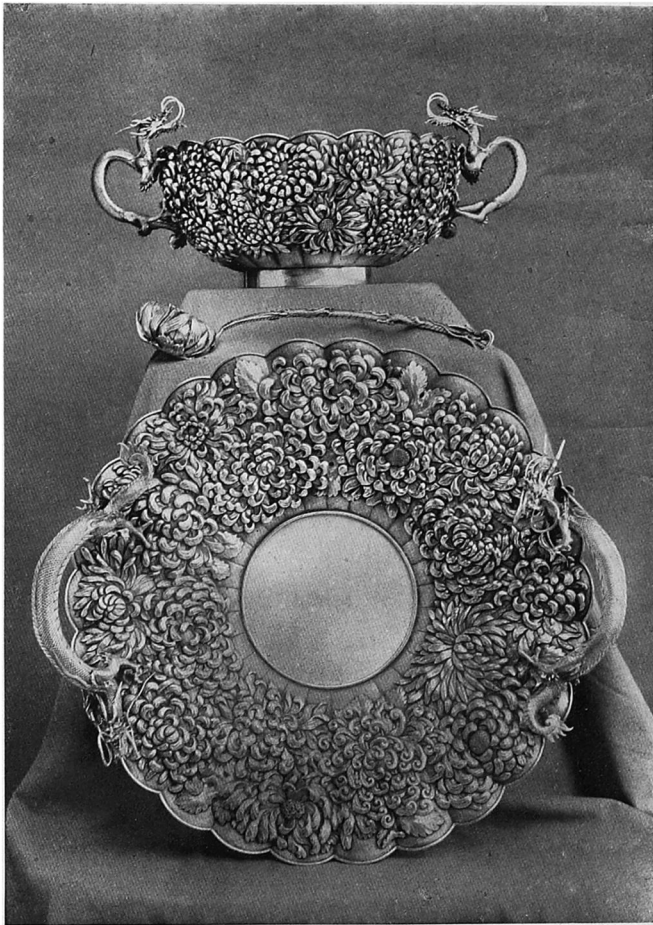
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PUNCH-SET IN REPOUSSE SILVER WORK  
By F. Konoike  
See "Gleanings from American Art Centers"

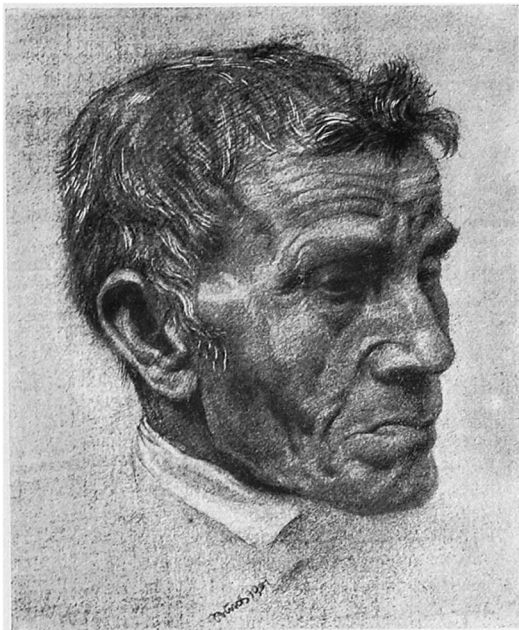


## GLEANINGS FROM AMERICAN ART CENTERS

✿ The eighth annual art exhibition of the Carnegie Institute will open November 5 this year, and will be composed of paintings contributed by American painters. The jury will be elected by the contributors from among American painters, and the awards of \$1,500, \$1,000, and \$500 will be restricted to Americans. But there will be exhibited at the same time a collection of important paintings from the International Society of Sculptors, Painters, and Gravers, London, and this collection, which is to make a circuit of several American cities, including Philadelphia, Pittsburg, Chicago, and Boston, will be shown in a separate gallery. The entries for the exhibition will close October 1, and paintings to be submitted to the jury, meeting at the institute October 15, must be at the galleries not later than October 10. The exhibition will be under the direction of John W. Beatty,

director of fine arts of the institute.

✿ The Art Club of Philadelphia has issued the circular for its fifteenth annual exhibition of oil-paintings and sculpture. Lists must be sent to the Art Club before Saturday, October 24. Exhibits received only on Tuesday, November 3, and Wednesday, November 4. Varnishing day, Friday, November 13, from 10 A. M. to 4 P. M. Private view for exhibitors and members of the club, Saturday, November 14, from 8 P. M. until 10:30 P. M. Exhibition opens Monday,



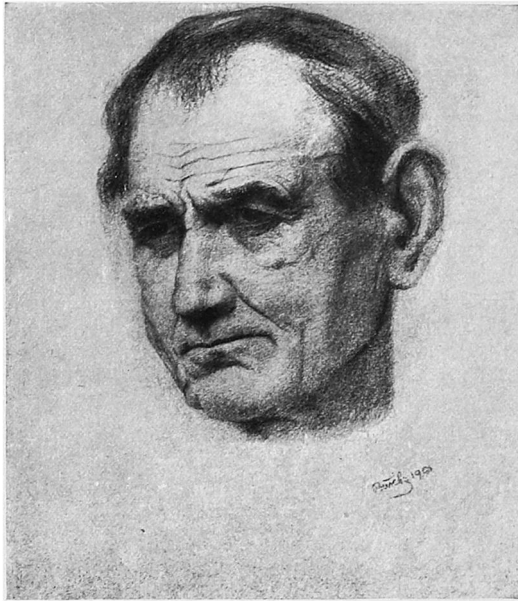
STUDY OF A PEASANT  
By Paul Büreck

November 16; closes Sunday, December 13. Two gold medals will be awarded, one for painting and one for sculpture, subject to regulations governing said awards. The club has a fund for the purchase from its exhibitions of such paintings as may be selected by the committee on purchase of works of art. Only original works, by living artists in oil-paintings or sculpture, which have never before been publicly exhibited in the city of Philadelphia, are eligible for display.

♣ On Monday, September 14, the Milwaukee Art Students' league opened its tenth annual exhibition in its rooms in the University Building. Over three hundred examples of the work of the league were exhibited, the different classes of work comprising landscapes in oils, water-colors, and charcoal, nude and costume figures, heads, drawings from casts, and work in decorative design. An interesting feature was the work of the juvenile class, composed of children from eight to fourteen years old, who have done very creditable work in still life and cast drawings.

♣ The distinguished French sculptor, Rodin, has declared his willingness to fill a room at the St. Louis exhibition with his works if one can be provided for him. The invitations of the exhibition authorities are made to governments and not to individual artists, but an attempt will be made to induce the French Fine Arts Commission to accede to the sculptor's request for a special display of his work. M. Rodin declines to send one or two pieces only.

♣ While Chicago and American cities are striving to sacrifice, in some measure, utility to art, a society of artists and writers in Paris thinks that art, or at least sentimental art in that city, should be sacri-



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ficed to utility. It calls itself "New Paris." Its prospectus declares that the present has some rights as well as the past. The members are not vandals or iconoclasts, they say, bent on destroying the antique beautiful, but they have no use for dark corners, infected alleys, nasty staircases, pustulous old mansions, tuberculous plaster, tottering gables, and disreputable buildings, even though they be maintained as examples and illustrations of ancient architecture, but whose chief merit consists in their age. Better large, well-paved spaces, open to health, giving light and air. A city, they affirm, is something more than a place for the indulgence of refined dilettantism that raves over the beauty and romance of plague-breeding precincts. The safeguarding of the life of a human being, no matter how humble, is better than preserving a structure, even if it be three hundred years old. They appeal from the fanaticism for the antique to the spirit of the age. They want to leave future traces of modern discoveries and modern science, of present-day intelligence and personality, as these ancestors did of their times. Over there the idea that a city is something more than a collection of ancient architecture is an admirable offset to the new world notion that a city is only a collection of warehouses, railroad stations, and factories. A proper fusion of the two ideas will make the model city.

✱ It is a matter to be deplored, according to local report, that Buffalo holds out no inducements for artists to make their permanent home there. Last spring at the annual exhibition of the Buffalo Society of Artists there was only one picture sold out of nearly two hundred, and all the paintings shown were of a high standard. Indeed no artist, except he be exceptionally fortunate, can make his living by selling pictures; almost all the artists all over the land are teaching or doing commercial work, and it is only the artist who has an assured private income that can hope to live in comfort and continue painting pictures.

✱ The American Institute of Architects will hold its annual convention at Cleveland, Ohio, on October 15, 16, and 17. Papers will be read by John LaFarge, Augustus St. Gaudens, E. H. Blashfield, and others, who will tell the architects what the painters and sculptors think of the decorative side of architecture. The yearly meetings of this important organization, which has chapters in all parts of the Union, are apt to be very interesting, owing to the variety of opinions expressed, and are sometimes sensational, owing to the severe criticism applied by speakers to the current productions, in various branches of art.

✱ The fourteenth annual exhibition of the New York Water-Color Club will be held at the galleries of the American Fine Arts Society, No. 215 West Fifty-seventh Street. The exhibition will be opened to the public on Saturday, November 21, and will close about December 13. Pictures will be received at the galleries on Monday and

Tuesday, November 9 and 10, from 10 A. M. to 5 P. M. Original water-colors and pastels never before publicly exhibited in New York City will be received. Miniatures will not be accepted in groups, but must be framed separately. The club makes no specific rules about frames, but contributors are advised against unusual, odd, and conspicuous frames, and when shadow boxes are used they should be unobtrusive, of light color, fitting closely to the frame, and not lined with any colored material.

✱ John H. Dolp, the artist, who had some times been called the Landseer of America, because of his work as an animal painter, died suddenly at New York from heart disease. Mr. Dolp was born at Fort Ann, New York, sixty-eight years ago. He began his work as a portrait-painter at Detroit in 1857 and soon afterward went to New York.

✱ The exquisite example of repoussé silver work—the punch set—given in this issue of BRUSH AND PENCIL, was executed by F. Konoike, one of the most famous of the metal-workers of present-day Japan. It is in the collection of H. Deakin, by whose courtesy it is here reproduced. It should also be said, by way of credit, that the landscape by the Japanese water-colorist, H. Yoshida, used as the frontispiece of the August issue of BRUSH AND PENCIL, and the Japanese wood-cut prints by other artists in various issues, are from Mr. Deakin's collection.

✱ The faculty of the Art Students' League of New York for the coming school year will be composed of Kenyon Cox, Edwin C. Taylor, Douglas Volk, Charles C. Curran, Walter Appleton Clark, Frank Vincent DuMond, H. A. McNeil, Henry Hornbustel, Frederick Dielman, Fred C. Yohn, Henry Reuterdaahl, Will Howe Foote, and George B. Bridgman. Four cash prizes and a number of scholarships are offered.

✱ The free schools of the National Academy of Design will open October 5, and close May 7. Lectures on perspective are given by the President of the academy, lectures on anatomy by J. S. Hartley, composition and painting from the figure will be taught by George W. Maynard, drawing from the living model by Edgar M. Ward, drawing from the cast and painting from still life by Francis C. Jones, etching by James D. Smillie, illustration by Charles Louis Hinton, and coin designing and die cutting by Charles J. Pike. There are two prizes of sixty dollars and two of forty dollars for painting and composition under the Hallgarten bequest and a prize of one hundred dollars for oil-painting from the nude under the Cannon gift. Prizes in etching are fifty dollars and twenty-five dollars under the Albert H. Baldwin memorial fund. The antique, life, illustration, and still life classes compete for silver and bronze medals in memory of Suydam and Elliott. To enter these schools it is necessary to register prior to the opening of the two terms; for one September 28 is the date of

examination, for the other January 25. No tuition fees whatever will be charged in any of the classes, but a charge of ten dollars is made in advance for the use of easel, chair, etc. The School Committee consists of Messrs. Irving R. Wiles, Herbert Adams, and Will H. Low.

✱ The medallic collection of the late Senator John Sherman has been presented to the Memorial Museum of Mansfield, Ohio, by Mrs. Mary Sherman McCallum of Washington, an adopted daughter of the Senator. The medals represent events in the history of the United States, or are simply the portraits of distinguished men. There are ninety-four bronze medals in the collection.

✱ Exhibitions in memory of Whistler are to be held in various places. One of an elaborate character is planned for next spring in London. In February one will be held by the Copley Society in Boston, as already announced in BRUSH AND PENCIL. Etchings by the eccentric master are to be shown in October at the Fogg Art Museum at Harvard.



## REVIEWS OF RECENT BOOKS

✱ The sixth, seventh, and eighth parts of "Representative Art of Our Time," edited by Charles Holme, and published by John Lane, complete an exceptionally sumptuous and interesting art work. The five preceding parts have already been noticed in BRUSH AND PENCIL. These concluding parts contain an article on pastels, by A. L. Baldry; one on monotyping in color, by Alfred East; one on Herkomergravure, by Mr. Baldry; and one on the pencil and the pen as instruments of art, which is unsigned. By way of illustrations they contain admirable pictures or reproductions by Lepère, Arnesby Brown, Steinlen, Bernard Partridge, George Clausen, Charles Conder, Legros, Watts, Dupont, Raffaëlli, La Touche, Priestman, Herkomer, Sargent, E. J. Gregory, Edward Stott, Muhrman, and Cottet.

The design of the editor was to give a concise account of the principal pictorial processes of the day and to illustrate the various methods considered with representative examples of work in line and color. For the most part, he has succeeded admirably in his enterprise. The examples of work gathered together are intentionally of varied interest, setting forth in sharp contrast the differences between men of acknowledged genius, and all the examples offered are printed with as much care as is customarily bestowed only upon "proof" impressions. The editor might have consistently included in the work many other artists than those selected, but he has given sufficient examples to impart to students some practical insight into the many-sidedness of modern art and the variety of expression of which it is capable.